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ESSENTIAL TECHNIQUES OF GO

PART TWO

by Takao Matsuda, 5th Dan

Chapter III: The Opening Game

(IN CHAPTER I of this work, printed in the last issue of the Go Journal, the author outlined the basic forms which are the structural basis of Go strategy. The reader should refer to these forms frequently in studying the following chapters; to obtain the greatest value from these discussions, close familiarity with the basic forms is essential.)

Summary of the Three Considerations

The three basic points to be considered in playing Go are:

1. the "basic forms".
2. the "corner, side, center" principle.
3. the "third-fourth line" principle.

Application in Actual Play

True understanding can be gained only through actual participating experience.

In order to make a complete game convenient to analyze, it can be arbitrarily divided into three major parts: the opening game, the mid-game, and the end game. The opening game is the loose positioning of stones over the whole board. The mid-game is the general clarification of the territorial

areas between Black and White. The end game is the final demarcation settling the boundaries between the two armies.

The "corner, side, center" principle holds true at each successive stage, though in actual play things do not follow such an orderly pattern.

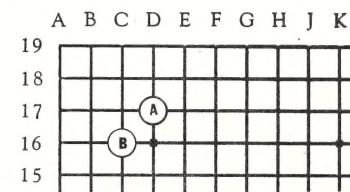


Diagram 1

The Opening Game

The first play on an empty board is limited to one of two possibilities if we strictly apply the basic principles. In Diagram 1, either a or b may be played: note that the following points apply.

1. a or b is a corner play.
2. a or b is a third-line play relative to one side of the board, and a fourth-line play relative to the other side.

Therefore both a and b meet the corner, side, center principle, and also the third-fourth line principle. Basic form involves two or more stones, and cannot be considered on the initiating play. The play at either a or b is called the "low point" opening; it is a classical opening which is still actively used today.

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Diagram 2 shows the famous $\bullet 1 \cdot 3 \cdot 5$ classical opening of the great Shusaku where Black plays the first move successively in three corners.

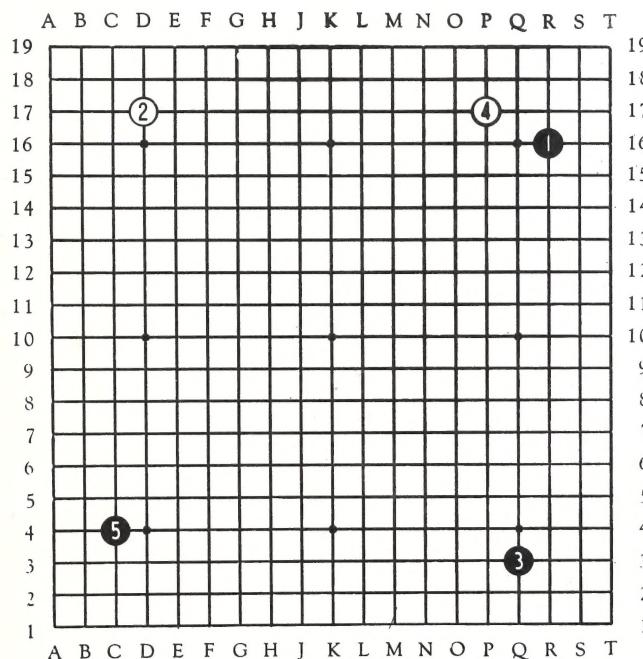


Diagram 2

Once a stone has been placed in each of the four corners, the next logical step is either to prevent your opponent from establishing the ideal two-stone corner position, or to establish such a position yourself. Since the standard "form approaches" to an opposing stone are the small knight's play, and the one-skip play, both a and b of Diagram 3 meet the following conditions:

1. They are both form.
2. They both satisfy the "third-fourth line" principle.
3. They are the only two ortho-

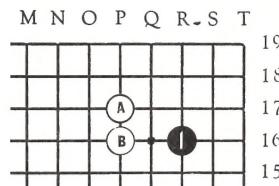


Diagram 3

dox approaches that make a direct threat to invade the corner, emphasizing the "corner, side, center" principle.

It is interesting to note that the standard two-stone corner positions require the same a or b points if Black were to play after $\bullet 1$.

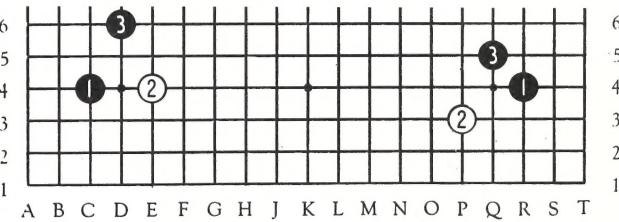


Diagram 4

Diagram 5

Diagram 4 shows the standard form reply after the approach of 2.

Diagram 5 shows the standard form reply to the one-skip approach.

$\bullet 3$ in Diagram 6 is another form reply. The sequence through $\bullet 8$ is known as a joseki, i.e., an analyzed sequence of plays in a specific situation. $\bullet 5$ is the correct form choice.

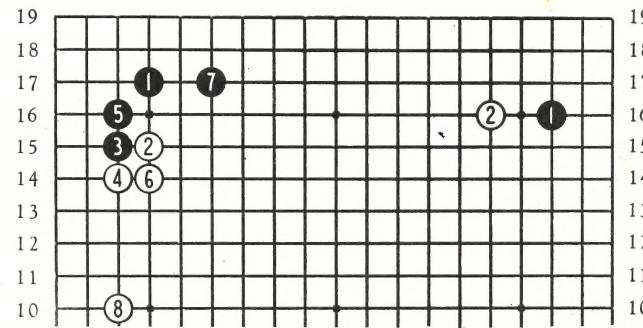


Diagram 6

Diagram 7

The other form choice at the point to the left of $\bullet 3$ would be playing on the second line, and therefore disregards the third-fourth line principle. $\bullet 6$ can be played just below $\bullet 6$, but again not to the left of $\bullet 4$ because it would be playing on the second line. $\bullet 7$ and $\bullet 8$ are both correct extensions to the sides, now that the corner is settled.

It is important to realize that in any given situation where a stone is approached, it is not necessary to respond directly, or even to respond at all. It is therefore not uncommon to find, as in Diagram 7, that since $\bullet 3$ was played elsewhere, white can play next in this corner. $\bullet 4$ is in form.

As soon as we accept the thought that the third play in a given corner could be played by the player who made the second play, as in Diagram 7, then we can readily accept the following corner openings:

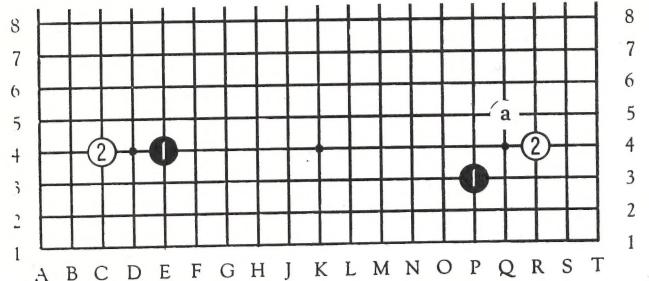


Diagram 8

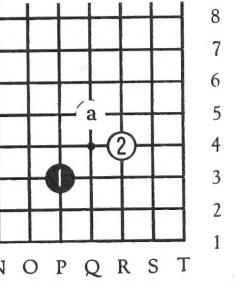


Diagram 9

$\bullet 1$ in Diagram 8 is called the "high point" opening. $\bullet 2$ is the orthodox play against the $\bullet 1$ opening.

$\bullet 1$ in Diagram 9 is called the "off point" opening. $\bullet 2$ is the standard approach to this corner opening. The approach at a is also played, but only when one is prepared to concede the advantage in the corner.

Diagrams 10 and 11 illustrate the ideal progression of corner, side, center. Diagram 10 begins with the one-skip corner position, and Diagram 11 begins with the small knight's corner position. It is very important to differentiate visually the extensions to the sides. Note that in both diagrams, the $\bullet 3$ (preferred) extension is made from the full two-stone base.

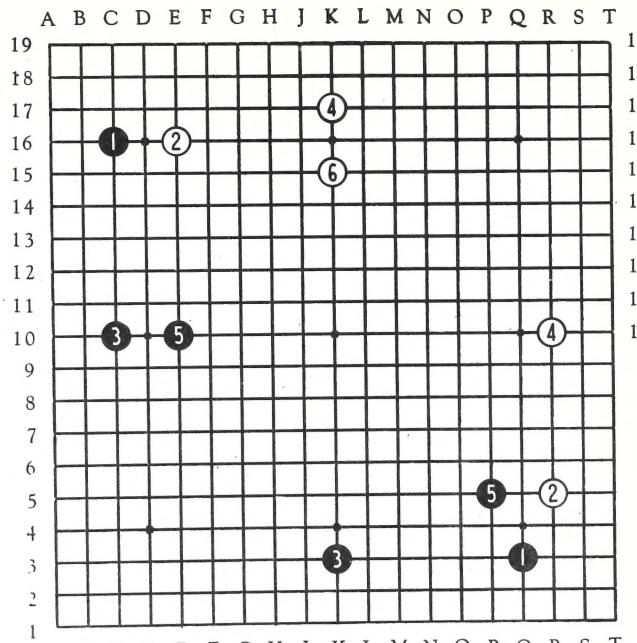


Diagram 10

Diagram 11

The "star" opening in Diagram 12 is a one-stone corner position. It commits itself neither to the left nor the right. This fluid opening is favored by experts who lean towards big whole-board openings. Its main weakness is that it is vulnerable to an invasion at the 3-3 point. This fluid quality can be frightening to a beginner; the handicap points located on the "stars" are amazingly well selected because they give White the maximum of strategic plays in large handicap games.

In contrast, the 3-3 point opening in Diagram 13 is an extremely conservative opening. Its chief advantage

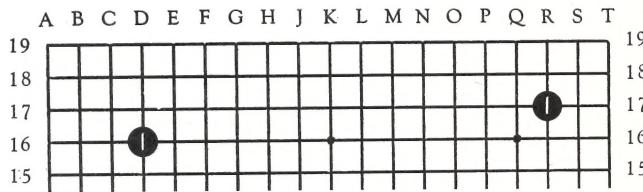


Diagram 12

Diagram 13

is that it secures the corner with one stone, but the main criticism against it is that it lacks an adequate and smooth-flowing follow-up. This opening is used only in special situations and cannot be considered one of the regular openings.

There are two situations that occur near the side of the board, utilizing

the basic form responses. °1 in Diagram 14 is called "capping". °2 is a form reply, and is also the most frequently used standard response. °1 in Diagram 15 is also a type of capping play. The correct reply, °2, is again basic form.

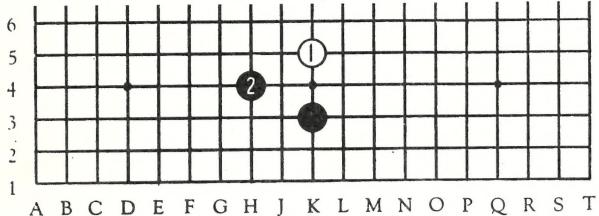


Diagram 14

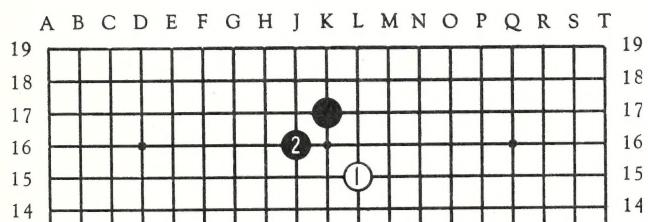


Diagram 15

Diagram 16 and 17 illustrate two flagrant errors in concept. A direct contact play, as in Diagram 16, is wrong. °2 puts white into an unfavorable 2-to-1 position after °3. The result definitely favors black.

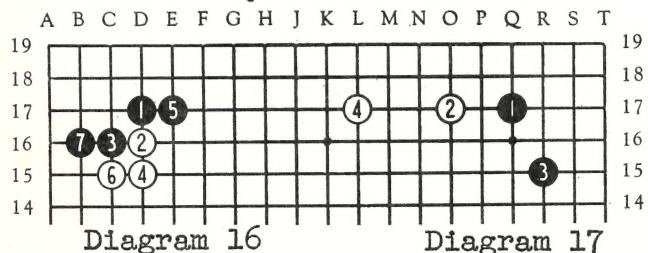


Diagram 16

Diagram 17

The standard corner approaches are the one-skip and the small knight's plays. In Diagram 17, °2 is false. Although it is in form, it disregards the corner, side, center principle in failing to prevent black from forming an ideal two-stone corner position. The corner territory made by °1 and °3 is far bigger than the °2-°4 side territory.

The Side Position

The two-skip jump on the third line is the basic side position. As illustrated in Diagrams 18 and 19, this position cannot be broken through.

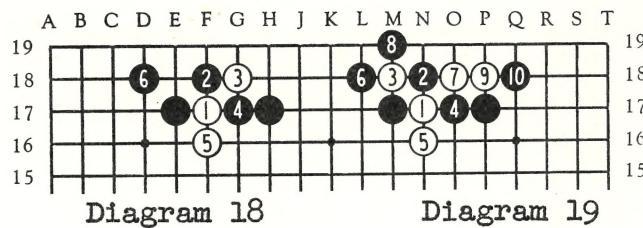


Diagram 18

Diagram 19

General Rule for Extension to the Side

"Two stones---three skip; three stones---four skip." This rule sums up the situation which follows when an additional stone, °2, is placed above °1 in Diagram 20. It is now possible to extend to a with a three-skip jump. If a third stone is added at °3, it is possible to extend to b with a four-skip jump. A play at c is the maximum extension within the context of the word: staking out territory to the side.

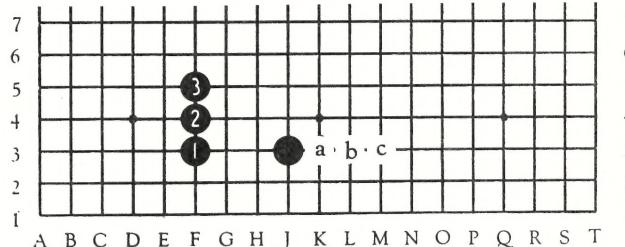


Diagram 20

An Actual Game Illustrating the Classical Style of Play

Classic opening strategy emphasizes the third line, and in this style of play, the economic principle of corner, side, center, is obviously stressed. The following game between Honinbo Shuwa (white) and Kobara Shusaku (black) is representative of the classical style of play.

Shusaku's °1-°3-°5 opening, as seen in Diagram 21, secures for black the initial advantage in three corners, as compared to one for white.

°4 and °6 interfere with black's establishment of an ideal two-stone corner position.

°7 is a positional play which looks in three directions:

(a) to attack and extend in the direction of °6.

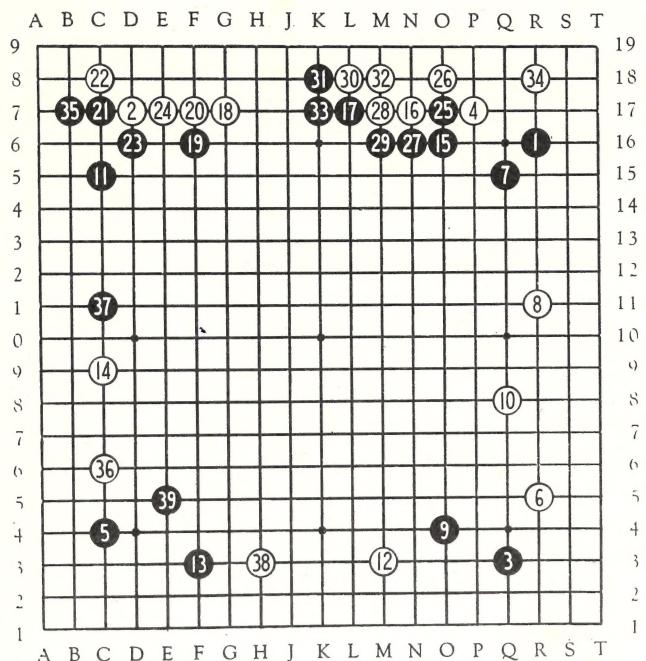


Diagram 21

(b) to attack °4 from the direction of °2.

(c) to exert pressure on °4 from above at °15.

Shusaku has maintained that Go playing may advance, but the value of the °7 play will never change. Note that °7 is a basic form response against °4.

The extension of °8 prevents the major aim of the °1-°7 position from being fulfilled, that is to attack and extend in the direction of °6. °8 is the maximum extension from °6.

In Diagram 22, °9 and a would be a positional form reply to °6. °9 at b would be the basic side position to gain territory. Therefore °9 can be said to be an intermediary play. °10 is a standard reply to °9. If °9 were

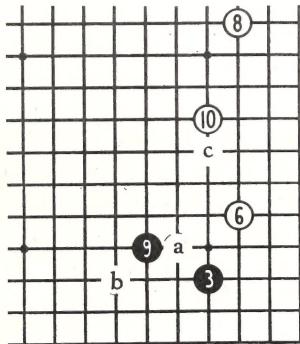


Diagram 22

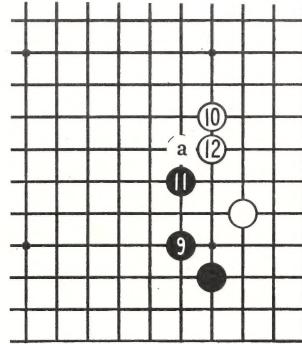


Diagram 23

played at a, white's reply is at c and not at °10.

°10 would be incorrect as a reply to °9, illustrated in Diagram 23, because after °11, °12 becomes necessary. And if °12, the correct reply, was made after °9 in the first place, white would naturally respond at a to °11 and not at °10.

°11 is a strong play, preventing °2 from establishing an ideal two-stone corner position. As shown in Diagram 24, it also invites white to play at a, intending a strong attack from the °3-°9 position. °12 disrupts the

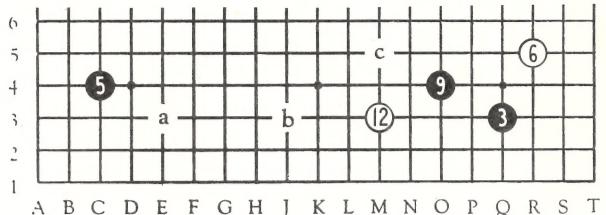


Diagram 24

placid logical progression of stones. If black answers at a, white can easily establish a base by playing at b. If black plays at b, white in turn plays c, and threatens to play either at a or attack the °3-°9 stones.

°13 takes the less complex line.

°14 has a safe margin because white can extend on either side to establish the two-skip standard side position.

°16 is correct, considering the numerical strength of °1, °7, °15. White plays lightly, ready to sacrifice one or the other if black chooses to break through. °16 is a mutation from "form", governed by a specific situation. This type of change from basic form occurs constantly, and it is one of the most difficult but creative aspects of Go.

The combination and sequence of °15 and °17 are meaningful. °15, if continued in the same direction at °27, thus gaining a wall of strength in exchange for white's territorial gain, would still be false. The strength gained would be of little value, because the °6-°8-°10 group, now fairly well entrenched, cancels out this value.

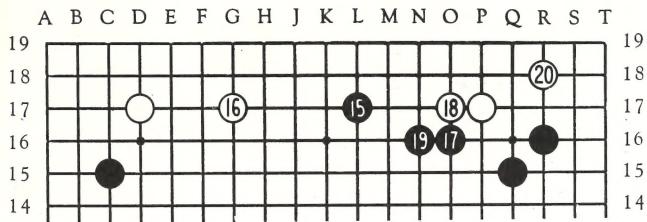


Diagram 25

If 15 were played as in Diagram 25, °16, °18 and °20 would leave black with no group to threaten and no actual territorial gain.

•19 through °24 is a *joseki** which clearly defines this area. Therefore the exchange by itself favors white.

•23 should be played at •35, according to form. But the •19-°20 exchange, as indicated in Diagram 21, now makes it possible to play strongly at •23, and threaten •25 and •27, as shown in Diagram 26.

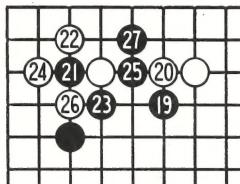


Diagram 26

After •35, the moves through °38 complete the side extensions, and •39 begins the shift toward the center.

*Since most plays start from the corners, a tremendous volume of studied plays, evolving out of the corner, is available. Joseki should not be considered rigid or final, but rather a flexible, living thing. Many joseki fall in or out of favor. New ones are constantly being found. The value is the utility and not the accumulation of this knowledge.



NEWS OF GO

New Degrees from Nippon Kiin

As a result of the visit of Messrs. Iwamoto and Matsui to this country, Nippon Kiin has issued a number of new degrees to American players. These degrees, received here on July 27th, represent the masters' most accurate estimate of the strength of the players they encountered on their trip.

The following players were awarded the degrees as shown:

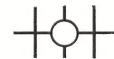
1st Dan: Andrelos (New York)
 Cha (Washington)
 Cohon (New York)
 Itoh (New York)
 Kameda (New York)
 Katz (New York)
 Kinsburg (Summit)
 Murata (New York)
 Onoda (New York)
 Ryder (Summit)
 Takahashi (New York)
 Tamargo (New York)

2nd Dan: Aron (Washington)
 Ishizuka (New York)

Minami (New York)
 Sakakura (New York)

4th Dan: Gillooly (New York)
 Hayakawa (New York)
 Horiguchi (New York)
 Nishiyama (New York)
 Takashima (New York)

5th Dan: Chang (Washington)



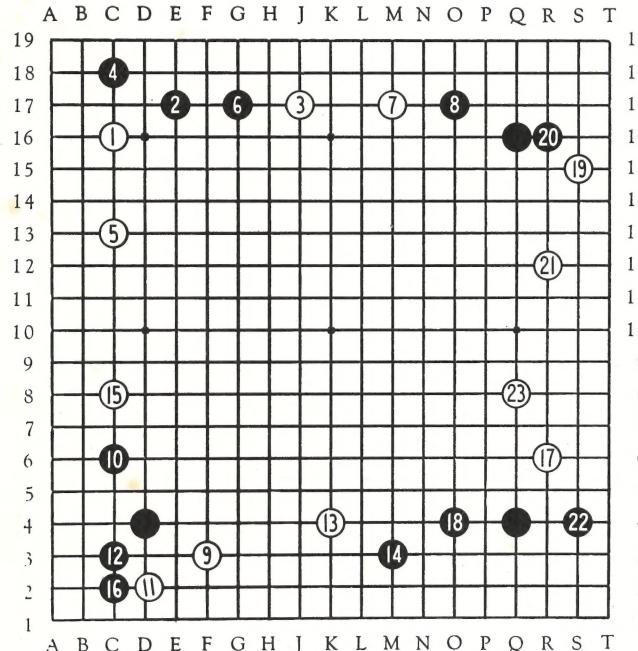
PLAYERS in the vicinity of Schenectady or Albany should get in touch with Dean Harrington, of 14 Gartner Drive, Ballston Lake, New York, who is actively looking for Go players.

IWAMOTO VS. MATSUDA

During Mr. Iwamoto's stay in New York he played two games with Mr. Takao Matsuda 5th Dan, America's best player. The first game was played at the home of Mr. Morris Cohan, Shodan of Englewood, New Jersey, with a handicap of three stones on April 19, 1959. In the first game, which is given below, Mr. Iwamoto resigned after black play 218.

In a second game the handicap was reduced to two stones. Black made a poor play in the opening and after valiant effort to recoup failed black finally resigned.

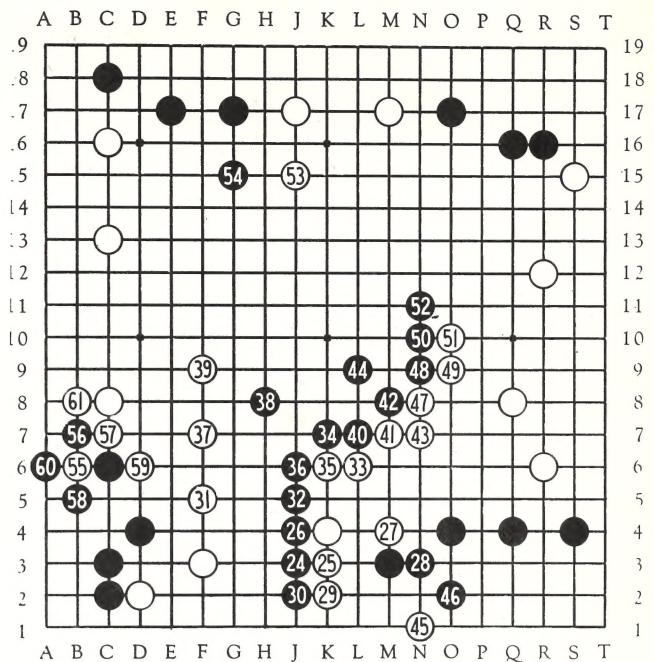
The following comments are by Mr. Iwamoto as reported to us by Matsuda.



1-23

*18. Mr. Iwamoto jokingly pointed at this play and said in English, "Chicken!" This should have been at R10.

*24. This also could have been at H3.



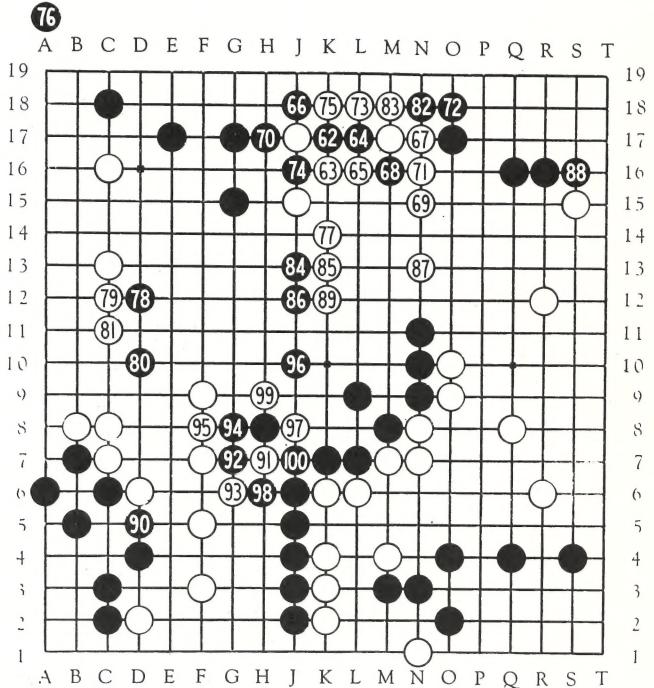
24-61

*69. This play captures *68. A possible line that black might use to save this stone is shown in Figure 1. In Figure 1 black either loses the stones around 7 in a ladder or the three stones around K17.

*90. A solid play.

*96. H6 would be better.

*102. G5 would have been better. If white captures the three blacks, F4 would cut off a sizeable territory.



61-100

(continued on page 63)

KARIGANE

adapted from KIDO

by M. Horiguchi, 4th Dan

One February 21, 1959, one of the great Go masters, Mr. Jūnichi Karigane died. He was called "The Go Master of Tragedy."

He was born in Tokyo in 1879. His family name was Iwase, but he adopted his mother's maiden name of Karigane. While watching his father play he soon learned the game and at 4 years old could play his father with a handicap of five stones. At first his father would not allow him to play the game as he was afraid that Karigane would neglect his studies. Later this prohibition was revoked.

In 1890, when he was 11 years old, he was strong enough to play with professional players. However, he was forced to temporarily abandon his Go studies for several years because his father ran into financial difficulties.

At the age of 15 a Mr. Suiseki Ono became his patron and this allowed him to study at the Hoensha under Kemesaburo Nakagawa, 8th Dan. In 1894 Hoensha awarded him the degree of Shodan. During this period Karigane became acquainted with Hakubun Ito, who was the Prime Minister of Japan several times, and Karigane lived for three years in Mr. Ito's home.

In 1896, at the age of 17, Karigane started his own Go club in Tokyo. In 1898 he visited various parts of Japan and upon his return was promoted to 2d Dan. He visited Korea in 1899 and played about 40 games with the best Korean player, who was Nankei Haku. During this year Karigane won all of his games except for one, which was a jigo. (Draw).

He was promoted to 3rd Dan in 1900, and to 4th Dan in 1901. In 1905 he left Hoensha and became a student of Honninbo Shuei. Also during this year he was promoted to 5th Dan. In 1907 he was promoted to 6th Dan.

After the death of Honninbo Shuei his widow announced that Honninbo had designated Karigane as his successor. Most of the masters in Honninbo's school backed Yasutoshi Tamura. For about one year Shuei's brother assumed the title and then resigned in favor of Tamura, who became known as Honnibo Shusai. After this setback Karigane remained in seclusion for several years. In 1922 under the sponsorship of Marquis Hosokawa, Karigane and Shusai played a two game match, with each player winning one game.

In 1922 under the sponsorship of Prime Minister Bokudo Inukai, Karigane in conjunction with Kensaku Segoe, Tamemiro Suzuki, and Dohei Takabe established a Go organization called the Hiseikai. This organization ruled the top masters should hold annual tournaments in which the players would meet on even terms and also established the use of time limits. In the first tournament Karigane was first, Segoe 2d, Suzuki 3rd, and Takabe 4th.

When Nippon Kiin was formed in 1925 Karigane joined this organization, but soon separated from it and formed a rival organization called Kiseisha. At this time he was promoted to 7th Dan. Shortly afterwards The Yomiuri newspaper, one of the three leading national papers, sponsored a match between Kiseisha and Nippon Kiin. In the match Karigane played Honninbo Shusai and lost.

Kiseisha awarded Karigane the rank of 8th Dan in 1933. He founded a new organization called Keiinsha in 1941. Also in 1941 he played a 10 game match with Go Seigen a member of Nippon Kiin with the rank of 7th Dan at that time.

In 1953 a veteran master tournament was held with Karigane, Segoe, and Suzuki participating. Karigane was the winner. After his death Nippon Kiin awarded him the honorary degree of 9th Dan.



Junichi Karigane

The following game was played between Dohei Takabe and Junichi Karigane on even terms with Takabe taking the black stones. The game was started on June 3, 1923 and finished on June 17, 1923. Black resigned after white 178. White took 9 hours and 13 minutes and black took 3 hours and 14 minutes.

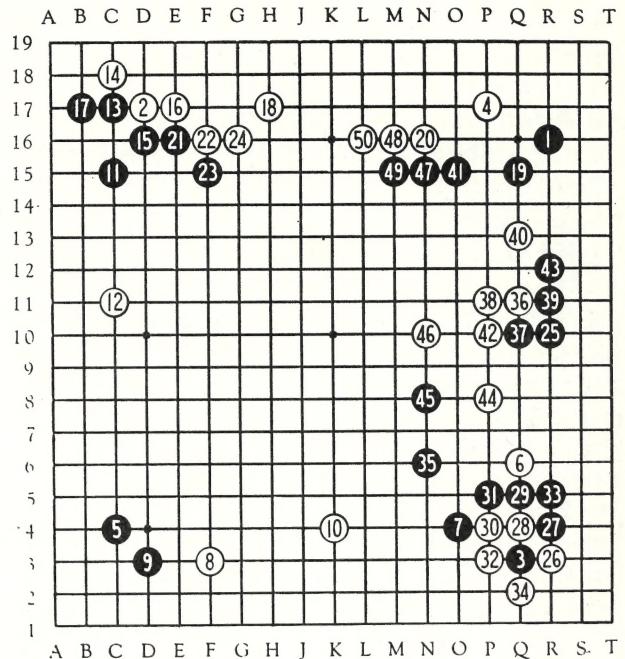
The following comments are Mr. Segoe 9th Dan and Mr. Suzuki 9th Dan. Suzuki's comments are prefaced by S and Segoe's by K.

S: Go has undergone many changes in the past 40 years. When Go Seigen and Kitani were younger, they started the style of play called "New Fuseki" with emphasis on the corner star points. Recently players have reverted back to the Shusaku style with emphasis on Komoku.

K: Contemporary players usually would not make a play like 7 .

S: 8 is a modern play. It was rather rare to see plays like this at the time this game was played. Modern

players would play at the point of 17 instead of at 16 . Modern players do not have any patience and are quick to react to a given situation.



K: 18 is typical of Karigane's style. Most players would play 18 at 24 . Karigane was very patient. In the combined comments after this game in 1923 the four players, Karigane, Segoe, Suzuki, and Takabe agreed that 26 is a bigger play than a play at C-8. This comment still holds true today.

S: Modern players usually would not make a play like 36 . Instead they would make the capping play at the point of 42 .

K: All of the plays between 36 and 49 are reasonable and natural.

S: After 50 the point of 51 is the biggest point. Black still seems to be ahead.

(Commentary for beginners: When your opponent's stones are secure approach them from a distance, but when they are insecure make daring attacks. This is the general rule that was followed in making 36 or its alternative at 42 .)

K: 56 is typical of Karigane's style. The white stones around C-11 appear to be in danger, but there is no certain means of capturing these stones.

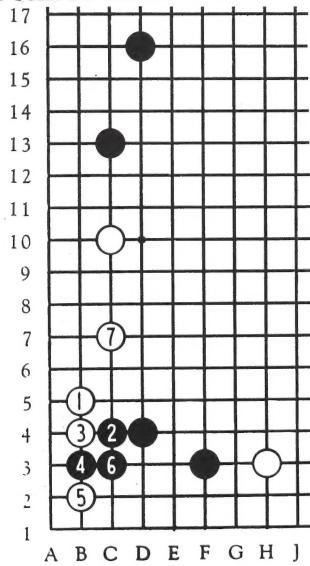
(continued on page 59)

SACRIFICE STONE TACTICS

By Kensaku Segoe

Basic Diagram 9

•1 has the dual purpose of building a base on the left side while at the same time threatening a jump into the black area in the lower corner. •2 is a questionable play and the exchange of •4 through •7 is in white's favor. In this area black has been beaten. If instead of •6 black plays at A3 then the variation •D2, •C3, and •F2 would follow and white would have a connection with the stone at H3.



Basic Diagram 9

Diagram 9-A shows black's strong reply at •2-B4. However, •4 is a weak play and the result after •8 is unfavorable for black.

Diagram 9-B shows the strongest line for black. The result after •15 is that white has lost more in the corner than he has gained on the outside.

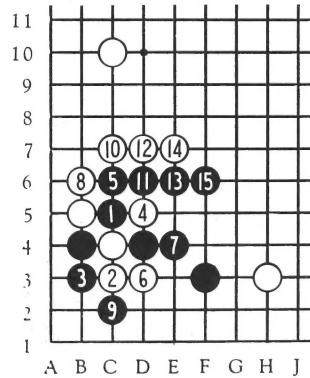


Diagram 9-B

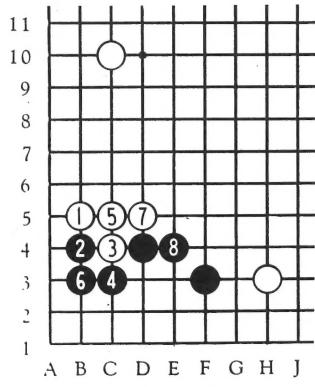


Diagram 9-A

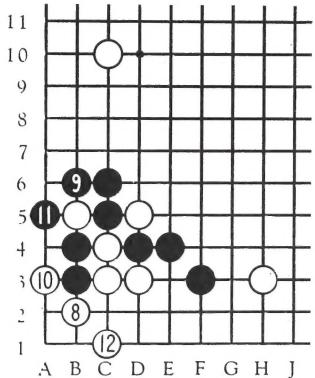


Diagram 9-C

White may choose to play •8 Dia. 9-B at B2 as is shown in Diagram 9-C. White ends up with a small corner and black gains in outside influence.

•3, Diagram 9-D is a trick play or what the Japanese call hamate. Black plays into white's hand with the variation through •10. With •11 white completes his plan of developing outside influence, while closing black in the corner.

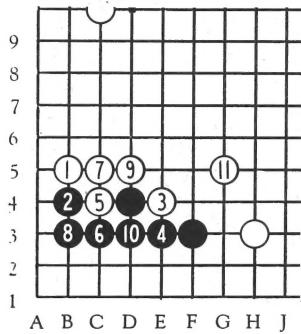


Diagram 9-D

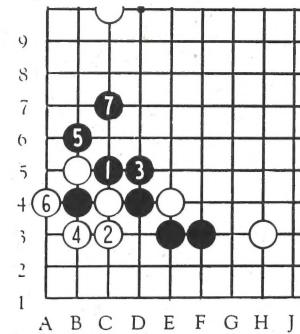


Diagram 9-E

•1 and •3 of Diagram 9-E are good plays. While white lives in the corner black develops outside influence.

•10 of Diagram 9-F is better than •10, Diagram 9-D. The black forces have been cut in two, but black's position is still strong enough for him to continue the fight.

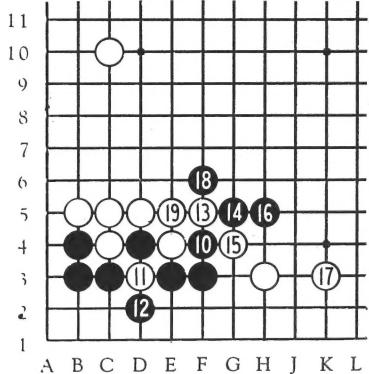


Diagram 9-F

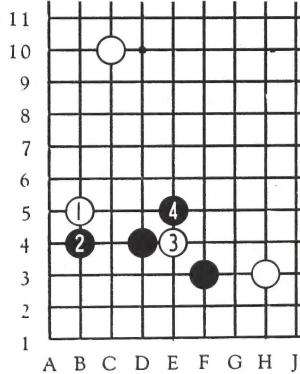


Diagram 9-G

The variation shown in Diagram 9-G is also good for black. However, this will lead to more complicated lines than the previous lines.

•5, Diagram 9-H, is interesting. •12 is the firm answer to •11. With this line white develops a territory on the left side, while black controls the lower side.

The variation through •12, Dia. 9-I is unfavorable for white. The black

KARIGANE (continued from page 57)

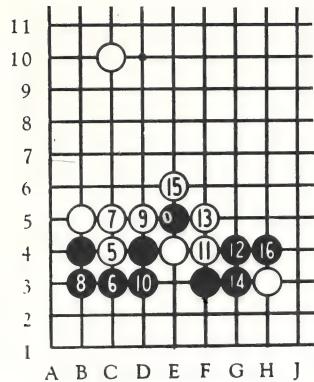


Diagram 9-H

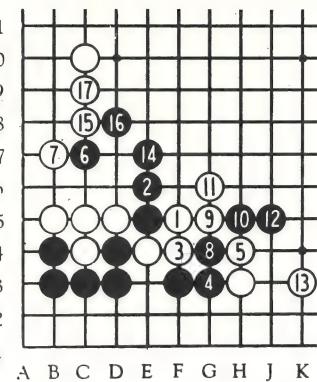


Diagram 9-I

stones have been cut into separate groups, but so has white, and black has the means to carry on the attack against the white stones. One of the resources at black's disposal is the play starting with °14.

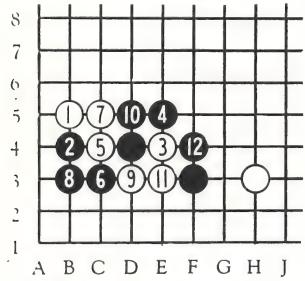


Diagram 9-J

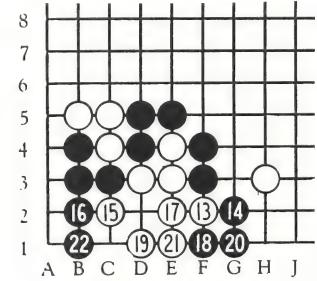


Diagram 9-K

°11, Diagram 9-J, is another line in place of °11 Diagram 9-H. Black has no other course than °12 and black must handle this line skilfully.

°14, Diagram 9-K plays into white's hands. °17 is a mistake and black wins in the corner with °22.

°17, Diagram 9-L, is a good play in this position. White plays at °21 with sente and black cannot save the corner.

°14 of Diagram 9-M is an ingenious play. °16 is also a good play, which does not allow the doomed white stones any more than two liberties.

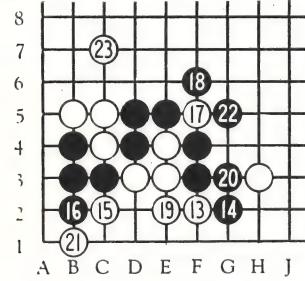


Diagram 9-L

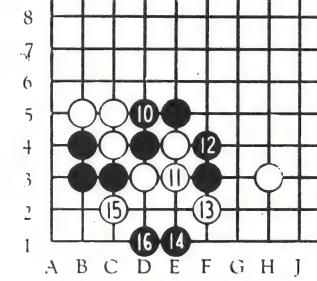
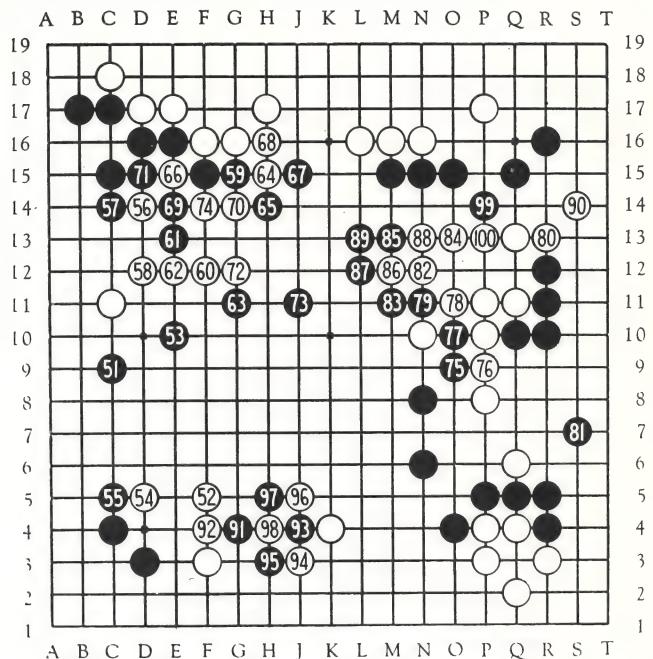
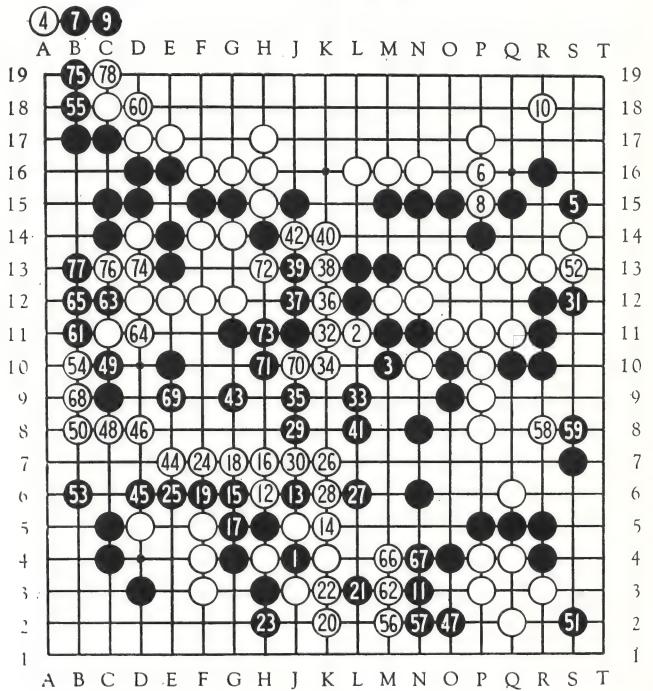


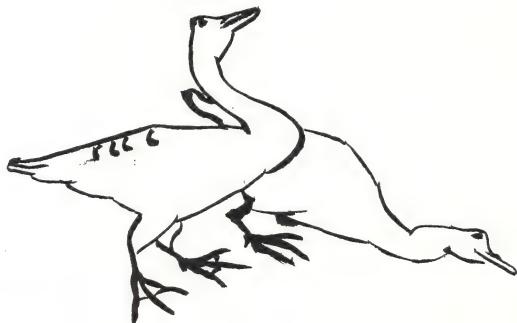
Diagram 9-M



50-100



101-176



IWAMOTO

VS. TAKAGAWA

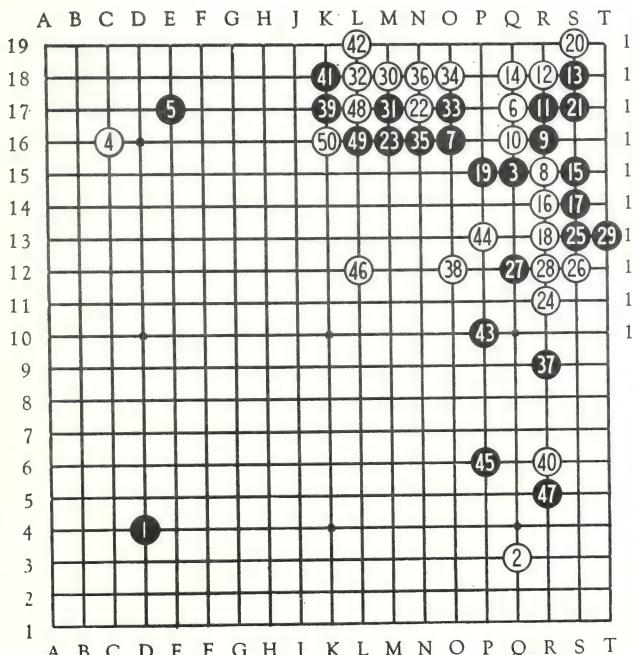
Translated by Koshi Takashima

This game between Mr. Iwamoto 8th Dan and Mr. Takagawa 8th Dan was played last year. A komi of 5-1/2 points was to be added to white's score. The comments are by Mr. Iwamoto, who played white and won by 1/2 point.

*5. If instead black plays a shimari at the point of white 6, then white would answer at F17.

*9. Black might also play this at the point of *10 as shown in Figure 1. However, because of the 5-1/2 point komi black chose a more complicated joseki.

*30. If white played at O17 the line of Figure 2 would follow, which is good for black because of the large territory on the upper side. If *11 is played at L-17, then black would answer at L-16 and have the better of it.



1-50

*37. Mr. Takagawa commented that this play should have been at Q-9. If black makes this play he may later on

attack the white stones with a play at S10.

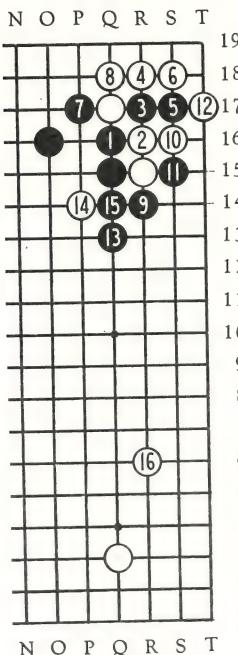


Figure 1

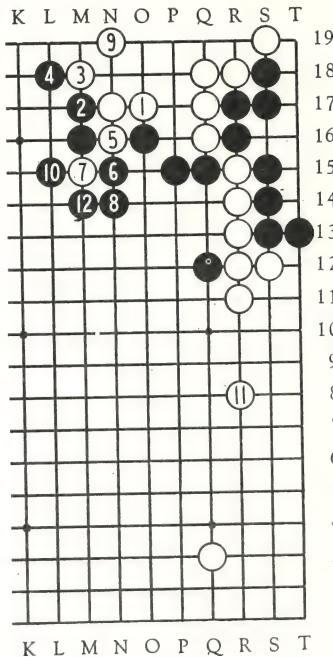


Figure 2

*38. Poor play. *1, Figure 3, is better as this allows white to play at *3, which attacks the black stones in this area.

*40. A white play at the point of *48, L-17, would be premature at this stage. White must first strengthen the white groups on the right side.

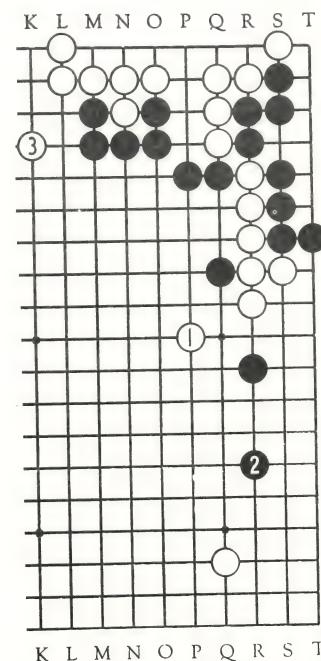


Figure 3

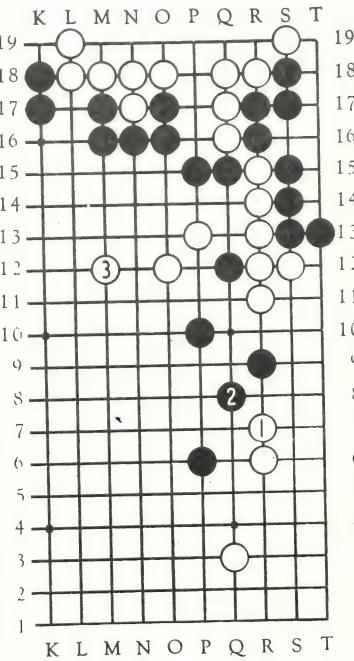
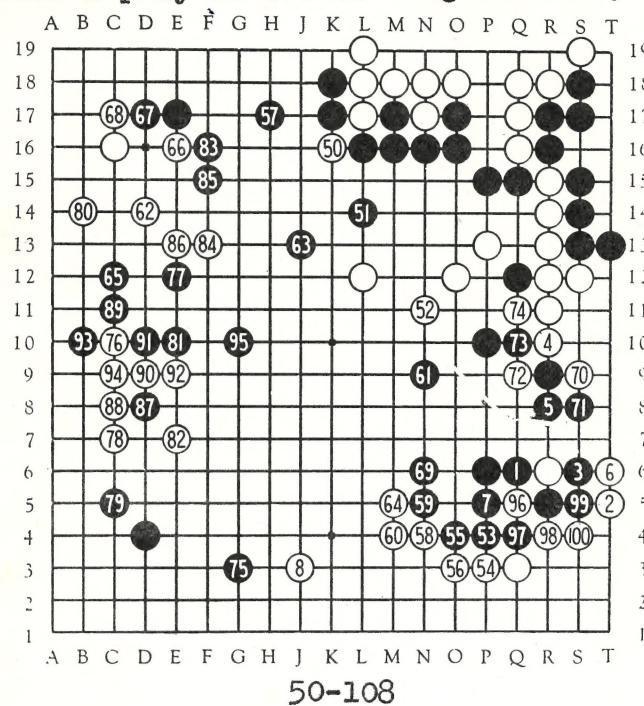


Figure 4

°46. It would have been better for white to play at R-7. This is a vital point from which to attack the black stones. See Figure 4.

°48. White does not have a good answer to °47, and therefore he chose to tenuki. If white played at Q-5, then the line of Figure 5. After °22 white must answer a black play at Q-13 with a play at either O-13 or S-10.



50-108

°53. Good play. After this black stands better.

°57. If black plays this at the point of °58, N-4, then white would extend to the left of °50, J-16.

°61. Strengthens the black stones.

°63. Good play.

°64. Important play. If black plays at this point, then he would aim at K-11 and white would have a difficult time in the center.

°66. Usually white would play at the point of °67, D-17, and then black would answer at the point of °66, E-16. White's purpose in the play that was actually used is to aim at G-17.

°70-°72. These plays were made as sacrifice stones in order to secure eyes.

°76. White would rather play at C-9, but then black has the good play at C-6. This variation is shown in Figure 6, which is good for black.

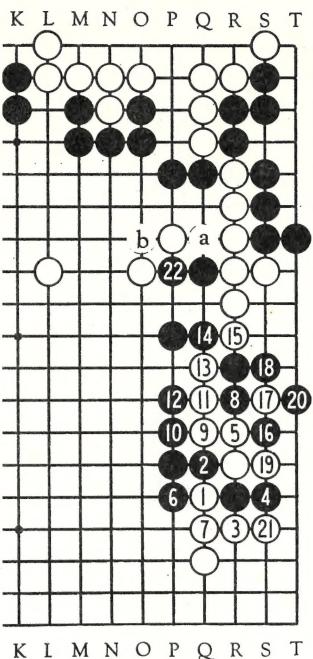


Figure 5

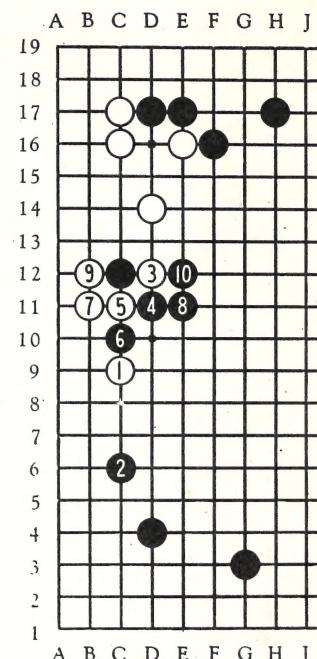


Figure 6

°79. This is a good play, which protects the corner.

°80. It is difficult to find the correct play. White might consider the play at G-17, shown in Figure 7. This captures two black stones, but it leaves the white stones in the corner weak and therefore is not good.

°85. Strong play. This prevents a white play at G-16.

°96-°100. Good plays!

°104. If white plays this at the point of °105, then the variation of Figure 8 would follow. After °11, the black territory has been reduced, but the white groups in the center are weak and also white has the weak point at R-3.

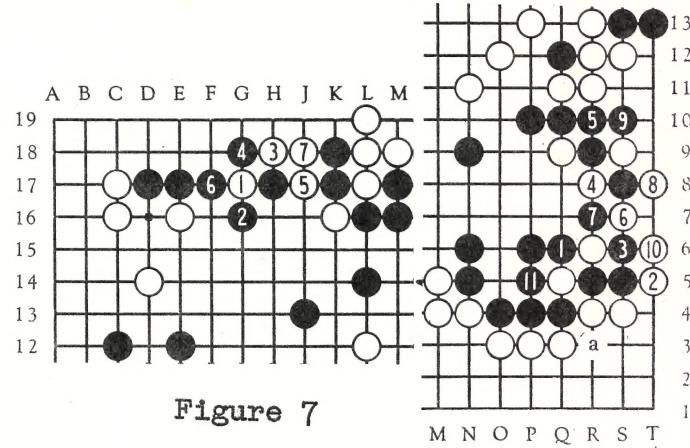
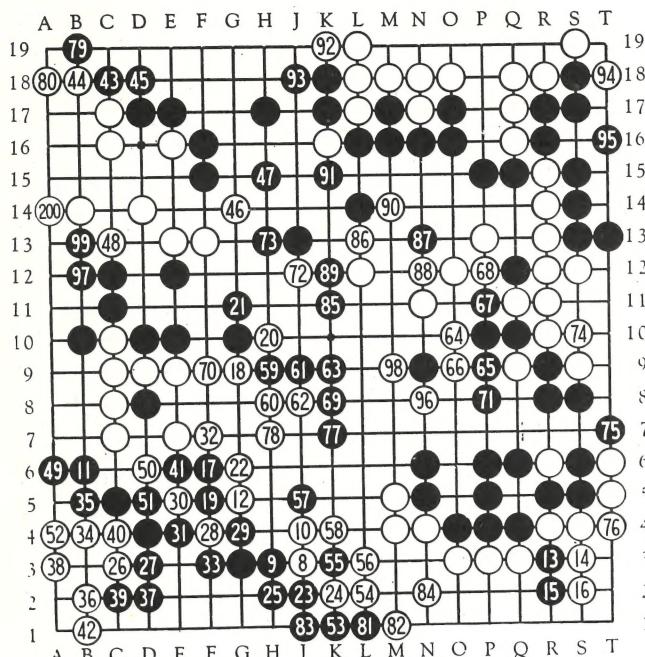


Figure 7

Figure 8

°106. This was better not played. Black would not answer at the point of °107 and this would give white the threat at M-6.



108-200

°111. If black plays this at the point of °112, G-5, then white would try the immediate invasion at C-3, see Figure 9. If black selects the line of Figure 10, then white can play to live in the corner.

°117. Strong play, which leads to the play through °25 after which black stands better.

°126 and °134. White made this in order to gain sente for a play at B-7 and did not expect to live in the corner.

°135. This is a big mistake that ruins black's game. If black makes

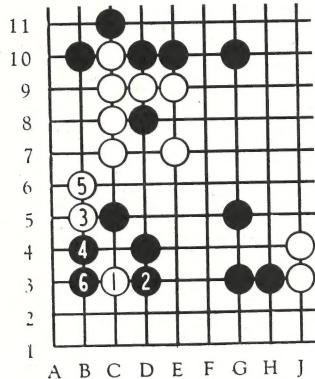


Figure 9

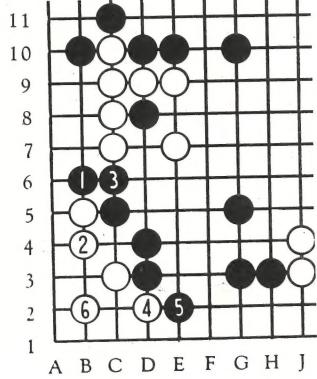


Figure 10

this play at the point of °137, D-2, then white will not be able to live in the corner. After °142 the game is very close.

°143-°145. Big yose (end game).

°149. Interesting play. This aims at a Ko fight in the corner and at the same time allows a connection on the side.

°152. Should white tenuki, then he would have to fight a ko in the corner. However, white could also play at the point of °61, J-9, to take the center.

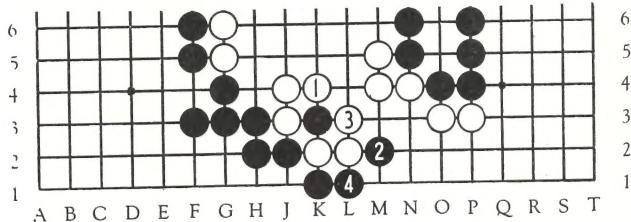


Figure 11

°155. This is "tesuji" (deft play). White can also connect with the line of Figure 11.

°164. It would have been better to have played this at the point of °169.

°170. White could also play at the point of °171, shown in Figure 12. It is difficult to say which is best.

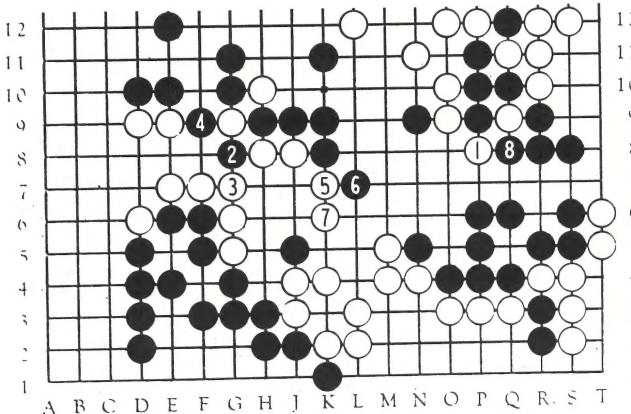


Figure 12

°172. Careless play. If black plays at K-11, then white cannot answer at K-12 because of the line of Figure 13.

°175. Sente worth 3 points. It is not correct for black to first play at the point of °176 and then allow the capture by white at T-3.

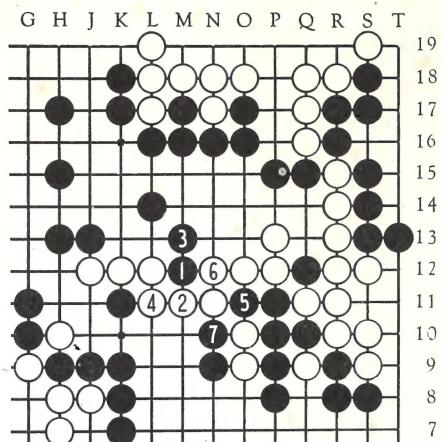


Figure 13

°178. White makes safe with this play. White must answer black 177.

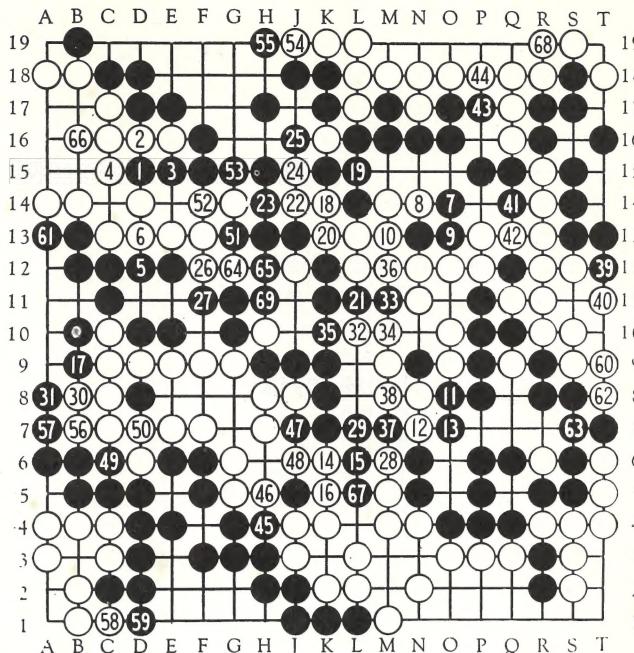
°185. Strong play. White cannot fill at K-12 because of Figure 13.

°196. This should have been played at the point of °197 and white would surely win.

°197. While this gote, it is worth about seven points. Later this allows °201-°205. The game is very close.

°217. This is incorrect. Instead black should play at the point of °220 K-13, and black would win. This gote play loses about 5 points.

°227. Black should have played at °233 and after white answered at °236,



200 - 269

black would have won by 1/2 point. Black even should have played at °233 instead of at °231 in answer to °230. This play makes the difference of one point, which is enough to win.

°38 in the opening was poor and after that white had a very difficult time. Black's careless play at °135 was the turning point of the game.

IWAMOTO VS. MATSUDA

(continued from page 55)

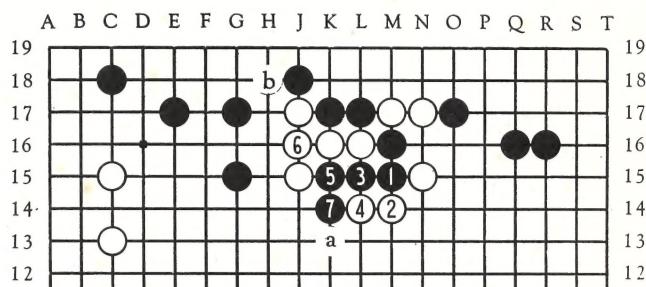
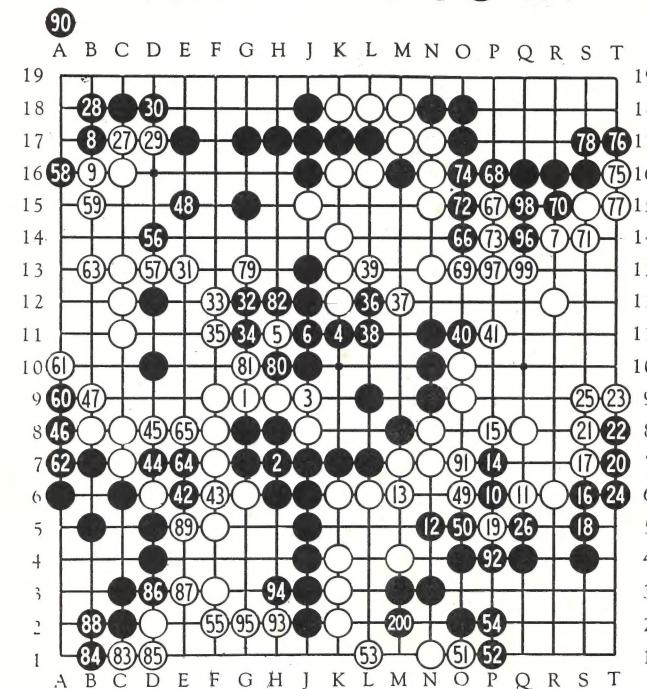


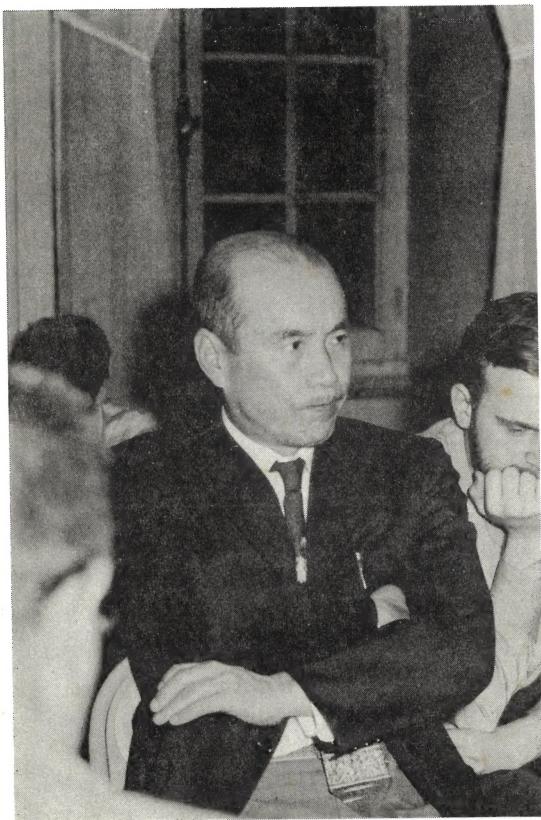
Figure 1



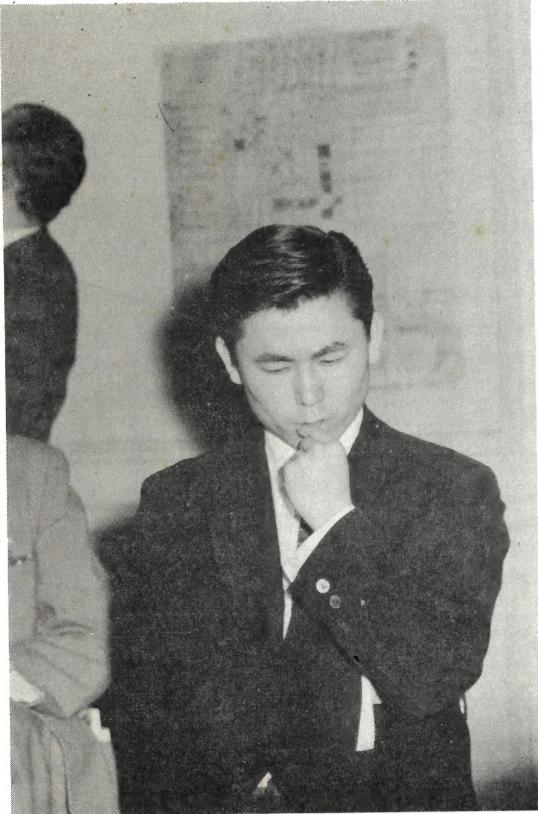
SECOND ENCOUNTER

THE SECOND GAME between Mr. Iwamoto and Takao Matsuda was played at the Nippon Club, in New York City. As a result of his win at three stones, Matsuda's handicap was reduced to two in this game; the victory, however, fell to white.

Onlookers here are W. Swope, M. Horiguchi (standing), Hayakawa, D. Rosoff, and Mrs. T. Feldman. In the foreground Dr. E. Lasker is engaged with Ed. Andrelos. The nose at lower right has been identified as that of J. Tamargo.



Iwamoto



Matsuda